

Art Theft Archive *Newsletter*

Information on Stolen Art

The appearance of the first issue of this newsletter has coincided with three shocking thefts from US art museums in a month's time: the theft of three Monet paintings from the Santa Barbara museum on Thanksgiving weekend; the theft of a Rembrandt and three other Dutch paintings from the M. H. de Young Memorial Museum in San Francisco the day before Christmas; and the discovery of the loss of three works by Cézanne at the Art Institute of Chicago two days after. These thefts are similar in several ways. First, all three involve works which, because of their singular importance, could not be sold openly. Second, there is evidence in each case that the thief was familiar with the security system of the institution in question. Third, the thieves seem to have taken advantage of a holiday period, during which the ability of the museum and the police to respond would be slowed.

The Santa Barbara incident was solved on Monday following the holiday weekend, when the museum's Chief of Security confessed the theft and returned the paintings. He stated under questioning that he had received a commission for the theft of these works, and has pleaded guilty. He will be sentenced in January, and is liable to a maximum sentence of one year's imprisonment.

The San Francisco theft was the second attempt on the Rembrandt *Portrait of a Rabbi* in a few months. In August, a violent nocturnal attempt to steal the same painting was rebuffed by the museum guards. The museum is being generally renovated in preparation for the Tutankhamen exhibition, which is to visit San Francisco after it closes in New York. The museum's Director, Ian White, commented that the theft might be an inside job. The means of break-in, through the museum's skylight, appeared to required extensive knowledge of the museum plant.

In Chicago, there is also evidence of an inside staff member's involvement. The three Cézannes were in a limited-access locked storage area. They had been removed to there while the room in which they are normally installed was being reconstructed. The paintings were last accounted for on November 28, when a scholar visiting the museum saw them.

These thefts recall several other incidents in recent months. In New York, three major decorative arts galleries experienced sophisticated burglaries during the summer, in which European porcelain and Tiffany glass were stolen. In the midwest, five smaller museums suffered thefts last spring and summer of works by Remington and Russell.

This is an alarming record. The repeated loss of important, recognizable works from museum collections raises the troubling question of whether there may be some new form of "patronage" for the theft of important works of art. The legal situation of stolen objects, if they reappear on the market many years later, is ambiguous. Recent cases in the US and abroad suggest that unless legislation is enacted pertaining to the theft of important cultural property, there could be difficulties even for museums to recover stolen art.

The six or more major museum thefts in the last year (including two thefts from the St. Louis Art Museum, and the theft of a Picasso from the University of Rochester Memorial Gallery in addition to the three mentioned above) also beg the question of whether the security at these institutions has been adequate, and whether an awareness of the gravity of the theft risk might not have stopped this "theft wave" from happening. If no better purpose is served, perhaps these thefts will jolt the art community out of a traditional lethargy in its treatment of security matters.

We feel that the art world needs information on the subject of art theft, and this newsletter has been created in order to provide a forum for such information. The Art Theft Archive Newsletter will have three forms of coverage: a list of art thefts and recoveries; articles on the state of the problem; and news that our readership should know about. Comments from readers are welcome and will be published as space permits.

We hope that this newsletter will help to heighten professional awareness of this everpresent problem, will increase the technical knowledge of what to do in the event of theft, and will keep the art community alerted to the circulation of stolen works.

B.B.

Stolen Art Ruling

The recently decided case, involving the attempt by Georgia O'Keeffe to obtain the return of her paintings which were stolen more than thirty years ago, is troubling. In that case the New Jersey Superior Court held that Georgia O'Keeffe was barred by the statute of limitations in recovering her paintings from an art dealer in Princeton, New Jersey because she "had slept on her rights" over the many years (*O'Keeffe v. Snyder*, Superior Court of New Jersey, Law Division, Mercer County, July 7, 1978).

The paintings were stolen in 1946 from the American Place Gallery, which was run by Alfred Stieglitz, O'Keeffe's husband. According to the Judge's finding, at the time, O'Keeffe suspected who the thief might be (a social acquaintance) but did not confront the suspect nor notify the police. No advertisement was

placed in any publication. In 1972, O'Keeffe reported the paintings as missing and they were listed as stolen with the Art Dealers Association of America. The defendant-dealer, Barry Snyder (doing business as Princeton Gallery of Fine Art) had concededly purchased the paintings in 1975 from a third party with no knowledge that the works had previously been stolen.

The general rule is that a thief cannot pass good title to tangible personal property and unless a statute of limitation constituted a good defense, the purchaser would not have been able to obtain good title and O'Keeffe would have recovered her paintings. The court held that the New Jersey statute of limitations applied, rather than the New York Statute. The New Jersey statute (which is six years) accrued when the theft occurred,

whereas in the court's view the New York statute did not begin to run until the defendant refused to convey the chattels after demand, which was alleged to be in 1976.

The troubling aspect of the case is that it suggests that a person can steal a work of art, secrete it for a period of time equivalent to the statute of limitations (generally not more than six years) and then sell it without fear that the rightful owner can recover against a good faith purchaser, and therefore not against the thief. The import of the decision is not clear. On the one hand it suggests that if O'Keeffe had notified the police or had placed an advertisement in an art publication, she would have acted diligently and not "slept on her rights." On the other, the court, in stating that the New Jersey statute was applicable, made a point of mentioning that that statute commenced to run when the theft occurred. Presumably, on the latter ground, diligence would have been irrelevant.

The decision does, however, suggest that the Art Theft Archive may perform a valuable service. Once it becomes generally known that the Archive is a central clearing house for recording the theft of stolen works, it is reasonable to expect that dealers and other purchasers will, as a matter of routine, communicate with the Archive to determine if any information has been received concerning the proffered painting. Furthermore, if it became generally known that sophisticated purchasers would routinely check with the Archive, the risk of effecting a successful theft would become so high that the very existence of the procedure would act as an effective deterrent.¹

In any event, it would appear that the O'Keeffe case has not focussed on the difficult issues. Quite aside from the dubious factual conclusion as to whether she "slept on her rights," the decision does not appear to harmonize with the philosophy underlying the various interests that were involved. Concededly, there were three innocent parties: O'Keeffe, the dealer and the third party seller to the dealer. The statute of limitations, which permitted the dealer and the third party to prevail, is based on a philosophy which states that controversies between parties should have some time limit beyond which litigation should not be instituted. In a dispute between two parties in privity with each other, it does serve a salutary purpose, in maintaining that any controversies which arose between them (such as a buyer and

a seller) should end within a finite period, so that each can be free to treat the transaction as closed.

However, here O'Keeffe never dealt with the dealer nor with the third party. The only parties who were in privity were the dealer and the third party seller and there one can argue that each should have felt comfortable with the transaction after a period of time. The sale was, however, in 1975, well within a six year period or the more likely four year period under the Uniform Commercial Code.

If O'Keeffe were to prevail, with the result that the paintings were taken away from the dealer, the dealer would have had a right over as against her immediate seller. This is essentially the result that was reached a number of years ago in New York in the case of *Menzel v. List*, 24 N.Y. 2d 91, 246 N.E. 2d 742, 298 N.Y.S. 2d 979 (1969), where Mrs. Menzel was able to reclaim her painting against Mr. List approximately thirty years after the "taking." In that case, List was then able successfully to recover against the third party, Klaus Perls, in a decision which was somewhat remarkable in that the measure of recovery allowed List was to permit him not only to recover his purchase price but also the then-value of the painting (a figure considerably higher than the purchase price).

The O'Keeffe case is on appeal and it is hoped that a more critical analysis of the issues will be made by the appellate court.

Franklin Feldman

Franklin Feldman is a noted expert on art law. He is the co-author, with Stephen Weil, of Art Works, Law, Policy, Practice; former Chairman of the Art Committee, The Association of the Bar of the City of New York; and former President of the International Foundation for Art Research.

¹ On appeal, Counsel for O'Keeffe has introduced an affidavit by Lloyd Goodrich, former Director of the Whitney Museum, stating that in a publication produced by the American Art Research Council at the Whitney Museum, the subject paintings were listed and reported as having been stolen from the American Place Gallery. The theft was also reported to the Art Dealers Association of America in 1972. It is uncertain whether these publications can be considered sufficiently well known to invite inquiry, but it may be hoped that this evidence will influence the decision of the appellate court.

"SOP" for Art Theft Planned

Carl G. Allen of Fred S. James and Co., a Los Angeles fine arts insurance broker for over 60 museums and collectors, reports that he is trying to reverse the alarming rise in art thefts throughout the United States in 1978 by drafting a "Standing Operating Procedure for the Prevention, Control, and Recovery of Art Thefts." His draft will be circulated in January for criticism and suggestions for improvement, and is intended to become, with input from appropriate sources, a useful reference for museum directors, curators, registrars, and security personnel.

As soon as it is finished, the SOP for avoiding and handling art thefts will be widely distributed, possibly as the beginning of a museum management manual that has been under consideration for use by museum employees. Mr. Allen states that a focal basis for the control and recovery sections of the SOP will be the IFAR Art Theft Archive, which he believes should receive the support and cooperation of everyone interested in lowering fine arts insurance premiums, avoiding premium increases, and in fighting off the current threat of widespread art thievery.

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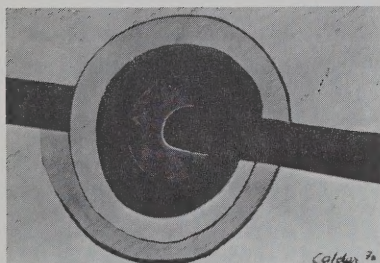
Stolen Objects

The heart of this newsletter is a list of objects whose theft has been reported to the Art Theft Archive. This listing is alphabetical by artist's name. An index, which gives an overview of what is contained in each newsletter, is published on the facing page. Once a year, our entire catalogue is updated and published in an *Index of Stolen Art*.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue entry (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

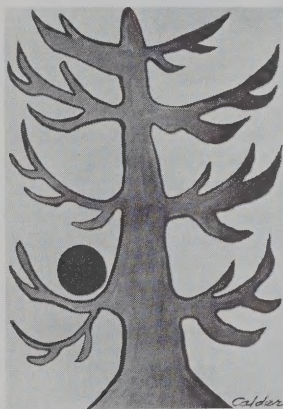
There have been many significant art thefts in the last year, and here is a considerable volume of information in our files which was not included in the *Index of Stolen Art/1977*. For easy reference, we have broken this information down. The first issue of this *Newsletter* will be devoted to important paintings and sculpture stolen in the last year. The second issue will deal with decorative arts; the third with prints and drawings.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.



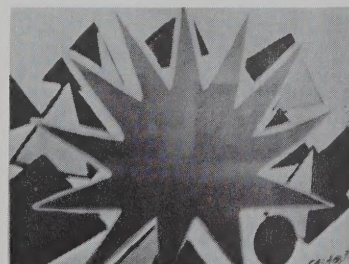
Calder. 78.156.25

Calder. 78.156.24



Calder. 78.156.26

Calder. 78.156.27



Calder. 78.156.28



ALKEN (English, 19th c). *Fishing Scene*. Oil on canvas, 30 x 41 cm. Signed. Gilt frame. Landscape with a person at the shore holding a pole.

78.169. New York, NY, Oct 1978

Liane ATLAS-WITTKIN (American, 20th c). *Deborah*, 1976. Bronze, h 64 cm. Signed, numbered, dated on foot: "Atlas-Wittkin 1/6." Standing nude, hands clasped under left breast, left leg crossed over right.

78.62. New York, NY. 1978.

- ☆ Bamum Area (Africa, Cameroon). *Miniature Face Mask*. Cast silver, h 15 cm. May be marked with number "70.10.61." Small head with striated coiffure bound in three coils at top and sides of head. Almond eyes, broad nose, eyebrows marked with rows of horizontal incisions.

78.190. Portland, Or, 4 Dec 78.

- ☆ Kenneth Rodney BUNN (American, b 1938). *Rhinoceros*. Bronze, h 30 cm. No. ?/10. Lying down with short legs visible. Surface modeled to articulate muscles of torso.

78.44. Chicago, Il, Sep 77.

Alberto BURRI (Italian, b 1915). Abstract paintings. Tempera, 13 x 18 cm. Multicolored. Four separate works. Photo of similar work available.

78.21.1-4. Hollywood, Ca, Nov-Dec 77.

- ☆ Alexander CALDER (American, 1898-1977). *Dot in the Nautilus*, 1967. Gouache on paper, 58 x 76 cm. Gold frame. Black linear shape of a nautilus shell; blue, red, yellow star shapes crudely drawn around it.

78.156.23. Chicago, Il, Jun 78.

- ☆ ———. *Pierced Spiral*, 1970. Gouache on paper, 76 x 109 cm. Gold frame. Spiral in primary colors with a large black strip going through the center.

78.156.25. Chicago, Il, Jun 78.

- ☆ ———. *Red Tree, Black Ball*, 1973. Gouache on paper, 109 x 74 cm. Signed and dated lr: "73 Calder." Red tree with eight branches, outlined with black, having a black ball balanced above the lower left branch.

78.156.26. Chicago, Il, Jun 78.

- ☆ ———. *Stop*, 1969. Gouache on paper, 74 x 109 cm. Gold frame. Signed and dated lr: "Calder 69." Man with horizontally striped face in left profile; open mouth and long nose, facing a red right hand with black outline.

78.156.28. Chicago, Il, Jun 78.

- ☆ ———. *Sunburst*, 1973. Gouache on paper, 74 x 109 cm. Gold frame. Signed and dated lr: "Calder 73." Brilliant red sunburst with yellow outline; black and colored pyramidal shapes behind it; a black ball at lr.

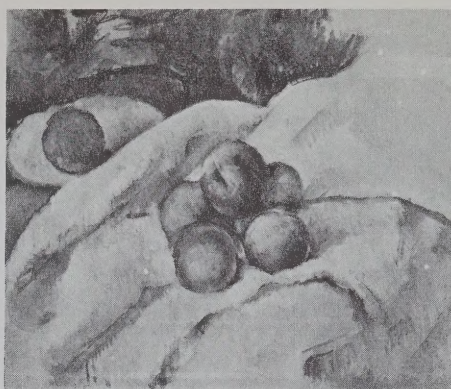
78.156.27. Chicago, Il, Jun 78.

- ☆ ———. *Yellow Flying Fish*, 1971. Gouache on paper, 76 x 56 cm. Gold frame. Signed and dated lr: "Calder 71." Yellow fish hovering in upper section. Below are a striped shell, black horizontal stripes, an outlined five-fingered shape, and two balls, all in primary colors.

78.156.24. Chicago, Il, Jun 78.



Canova. 78.178



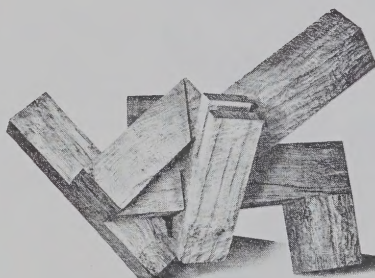
Cézanne. 78.214.3

Cézanne. 78.214.2

Cézanne. 78.214.1



Cézanne. 78.39.1

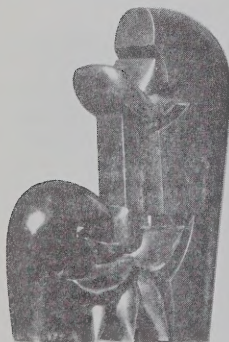


Chillida. 78.167

Chinni. 78.26.2

Daddi. 78.12.1

Deelan. 78.105



Defregger. 78.128



☆ Antonio CANOVA (Italian, 1757–1822). *Victory*. Bronze, h 70 cm. Statuette representing Winged Victory which was part of the statue of Napoleon by the same artist. Ref: Elena Bassi, *Canova*. Bergamo, 1943, p. 96. 78.178. Milan, Italy, 25 Oct 78.

☆ Paul CEZANNE (French, 1829–1906). *Apples on a Tablecloth*, 1886–90. Oil on canvas, 38.1 x 46.3 cm. Accession no. 1953.333. Five apples piled among the folds of a tablecloth at center; a sixth on the edge of the cloth at upper right. 78.214.3. Chicago, Il, 27 Dec 78.

☆ ———. *House on a River*, 1885–90. Oil on canvas, 51.4 x 61.2 cm. Accession no. 1954.304. Trees on a riverbank, with the façade of a house seen through foliage. The scene is reflected in the still water of a river in the foreground. 78.214.2. Chicago, Il, 27 Dec 78.

☆ ———. *Mme Cézanne in a Yellow Armchair*, 1893–5. Oil on canvas, 80 x 63.5 cm. Accession no. 1948.54. Ref: Lionello Venturi, *Cézanne*, Paris, 1936, v 1, p 189, no 572, and v 14, pl. 46. Three-quarter view of a woman seated in an armchair with hands folded, looking to proper right. Bareheaded, with hair parted and drawn back severely. Blue background, band of dark red above chair rail. Russet dress, red accents in hands. 78.214.1. Chicago, Il, 27 Dec 78.

☆ ———. *Nature morte; bouilloire et fruits*, 1890–94. Oil on canvas, 50.16 x 61 cm. Ref: Lionello Venturi, *Cézanne*. Paris, 1936, no. 615. Pewter jug, apples, and other fruits among the folds of a white tablecloth on a table top. 78.39.1. Lenox, Ma, 30 May 78.

Joseph Goodhue CHANDLER (American, 1813–80). *Portrait of Caroline Graves*, 1854. Oil on canvas, 76.2 x 63.3 cm. Signed and dated bottom center: "J.G. Chandler, 1854." Relined, original oval stretcher and frame. Inventory no. verso: 68–537. Half-length; young girl, turned slightly to right; spray of roses in left hand. Hair parted in center with corkscrew curls. She wears a pink dress with short sleeves and lace cuffs. Blue horizon in background. 78.195.3. Princeton, NJ, 22 Apr 78.

☆ Eduardo CHILLIDA (Spanish, 20th c). *Lieu de recontres*, 1964. Oak, 78 x 99 cm. Abstract sculpture of interpenetrating rectangular shapes. Ref: Claude Esteban, *Chillida*, Paris, 1971, p. 117. Exh: Museum of Fine Arts, Houston, Tx in "Eduardo Chillida," 1966. 78.167. Stolen in transport from Great Neck, NY to Zurich, Switzerland, 1969.

☆ Peter CHINNI (American, b 1928). *Nascita I*, 1975. Bronze, black patina. No. 1/6. Signed and dated on base. Abstract figure of rounded zoomorphic forms. 78.26.2. Houston, Tx, 1978.

Jean Baptiste Camille COROT (French, 1796–1875). *French Landscape with Two Persons Near a Tree*. Oil on canvas, 20 x 24 cm. Wide gilt frame. Signed. 78.132. Orebro, Sweden, Oct 77.

- ☆ Bernardo DADDI (Italian, 1290–1349). *Virgin and Child*. Tempera on panel, 37 x 76 cm. Half-length Virgin holding Child on her left. Virgin wears a dark mantle, light gown. Christ Child caresses her face and pulls on a sheer veil. Gold background with engraved haloes. Ref: Richard Freemantle, *Florentine Gothic Painters*. London, 1975, p. 53, pl. 103. 78.12.1. Florence, Italy, 27 Apr 78.

Montague DAWSON (English, 1895–1973). *Heading Home*. Oil on canvas, 91 x 61 cm. 78.174.1. New York, NY, Oct 78.

———. *Clipper Ship*. Oil on canvas, 61 x 91 cm. Two paintings depicting ships at high sail. 78.174.2–3. New York, NY, Oct 78.

- ☆ Dirk van DEELAN (Dutch, 1605–71). *A Church Interior at Arnemuiden, 1629*. Oil on copper, 38 x 53 cm. Signed and dated. Interior view of a Gothic church. Mass is being conducted in the background. Four male figures in foreground, two frontal and two with backs to the viewer. 78.105. London, England, 1977.

- ☆ Franz DEFREGGER (Austrian, 1835–1921). *Portrait of a Young Woman*. Oil on canvas, 35 x 24 cm. Monogrammed 11: "D." Head of a girl with fair hair held by a black headband, wearing large pearls. 78.128. Ratigen, Germany, 21 Jun 77.

- ☆ Max ERNST (German-born American, 1891–1976). *Perturbation, ma soeur, 1921*. Mixed media, 15 x 22 cm. Signed 11: "Max Ernst." Framed with passe-partout 4 cm wide with a wooden frame painted gray. Ref: *Max Ernst, Oeuvres de 1919 à 1936*. Ed. Cahiers d'art, Paris, 1937, p. 15. Surrealist collage portrait of a woman. 78.118. Berne, Switzerland, 22 Mar 78.

- ☆ Alberto GIACOMETTI (Swiss, 1901–66). *Italian Woman*. Bronze, h 121 cm. Elongated abstract figure with small head. Legs joined, standing on a block. 78.29.3. Southampton, NY, 27 Apr 78.

- ☆ Kieff GREDIAGA (Known as KIEFF). (Spanish, b 1936). *Amazona*. Bronze, h 30 cm. Abstract polished form mounted on a rectangular black base. 78.157.4. Chicago, IL, Oct 77.

- ☆ ———. *Antorchas*. Bronze, h 18 cm. Marked 1/9. Abstract figure suggesting upward movement of tongues of fire. 78.157.3. Chicago, IL, Oct 77.

- ☆ ———. *Colombina*. Bronze, h 31.1 cm. No. 1/9. Abstract polished female figure with arms out, wearing a long skirt. 78.157.1. Chicago, IL, Oct 77.

- ☆ ———. *Elephant*. Bronze or brass, h. 33 cm. No. 5/9. Three identical polished forms suggesting elephants balancing a ball on a raised trunk. 78.157.2. Chicago, IL, Oct 77.

- ☆ Marsden HARTLEY. (American, 1877–1943). *New Mexico Landscape*. Oil on canvas, 61 x 61 cm. 78.78. New York, NY, Mar 78.

- ☆ Francis HAYMAN (English, 1708–76). *Genre Scene*. Oil on canvas, 61 x 34 cm. One of a pair. Landscape with a dancing couple at center facing the viewer. Groups of figures flank the couple at left and right. The male dancer carries a cane. A dog is seen in right foreground. 78.115.10 Thrumpton (Nottinghamshire), England, 28/9 Mar 78.

- ☆ ———. *Genre Scene*. Oil on canvas, 61 x 34 cm. One of a pair. Landscape with a couple dancing at center. Figures at left and right include a kneeling man courting a maiden at right. 78.115.11. Thrumpton (Nottinghamshire), England, 28/9 Mar 78.

J. F. HERRING, Sr. (English, 1795–1865). *Rural Scenes, 1859*. Oil on canvas, 61 cm diam. Dated. Framed in square gilt frames. Pair of circular rural scenes with horses, ducks, chickens. 78.56.1 a-b. Inistioge (Kilkenny), Ireland, 1978.

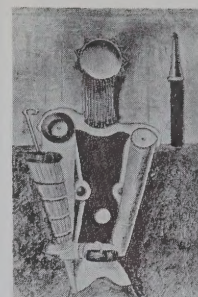
- ☆ Edward Fenno HOFFMANN III. (American, b 1916). *Camel*. Bronze, h 15.2 x w 3.8 cm. No. 1/7. Kneeling camel on a flat plinth, marble base. 78.23. New York, NY, 1978.

- ☆ Edward HOPPER (American, 1882–1967). *Profile View of a Man*. Oil on canvas, 46 x 25 cm. Initialed on verso "EH." Full-length profile of a man, bare-chested, wearing trousers and no shoes. 78.13.1. New York, NY, Spring/Summer 78.

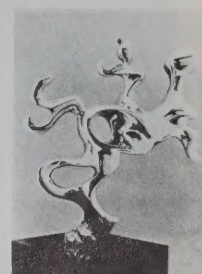
- ☆ Frank HOWELL (American, b 1937). *Taos Mountain*. Oil on canvas, 72 x 87 cm. Signed lr. Portrait head of an elderly Indian. 78.168. Denver, Co, 3 Aug 78.

Jean JANSEM (French, 20th c). *Head of a Boy, ca 1920*. Oil on canvas, 46 x 76 cm. 78.39.7. Lenox, Ma, 30 May 78.

———. *Head of a Young Woman*. Oil on canvas, 61 x 91 cm. 78.39.6. Lenox, Ma, 30 May 78.

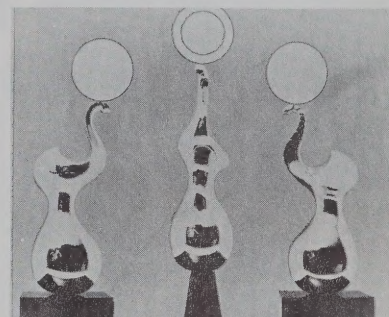


Ernst. 78.118



Grediaga. 78.157.4

Grediaga. 78.157.2



Hayman. 78.115.10

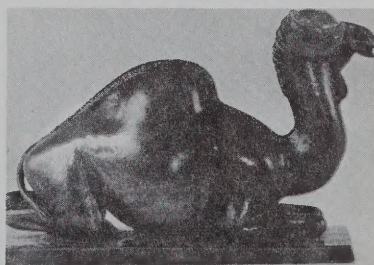
Hayman. 78.115.11

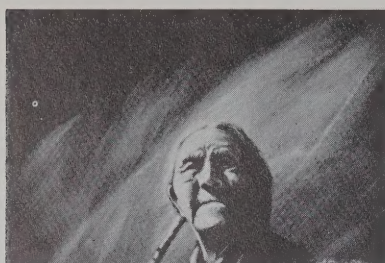


Hopper. 78.23



Hoffman. 78.23





Howell. 78.168

Johnson. 78.37

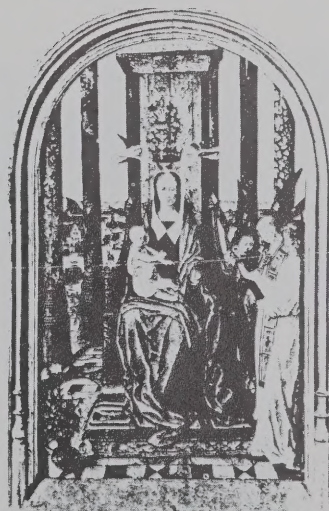


Johnson. 78.36

Lorme. 78.213.2



Marini. 78.212.3 Memling. 78.160



☆ Alexei von JAWLENSKY (Russian, 1864–1941). *Head of an Italian Woman*, 1906. Oil on canvas, 55 x 51 cm. Represented with wavy hair, sculpted features, eyes turned to left, long nose, narrow mouth. 78.29.2. Southampton, NY, 27 Apr 78.

☆ Eastman JOHNSON (American, 1824–1906). *Mary and her Lamb*, 1877. Oil on academy board, 16 x 22 cm. Signed and dated lr: "J.E. Johnson, 1877." Child seated on grass hugging a lamb. She wears a light-colored hat, dress, black boots. 78.36. New York, NY, 27 Apr 78.

☆ ———. *The Young Mother*. Oil on academy board, 36 x 29 cm. Initialed lr: "E.J." Young girl with a doll in her lap seated on a doorstep. 78.37. New York, NY, 1978.

Jan van KESSEL (Dutch, 1626–79). *Butterflies*. Oil on panel, 13 x 19 cm. Sculptured wood frame has inscription in middle section: "J. van Kessel 1626–1679." Nine butterflies on a gray-blue background. 78.38. Geneva, Switzerland, 26 May 78.

☆ Willem de KOONING (American, b 1904). *Woman*. Oil on masonite panel, 61 x 61 cm. Signed ll: "de Kooning." Crudely drawn nude figure seated on a stool. 78.29.4. Southampton, NY, 27 Apr 78.

Edward LEAR (Scottish, 1812–88). *Campagna di Roma*. Oil on canvas, 42 x 31 cm. Signed and dated. Pair of Italian landscapes. 78.115.7-8. Thrumpton (Nottinghamshire), England, 28/9 Mar 78.

Edgar LEETEG (American, 20th c). *Tahitian Girls*. Two paintings on black velvet. 43 x 50 and 41 x 61 cm. 78.61.1-2. USA, 24 Sep 66.

☆ Fernand LEGER (French, 1881–1955). *Fondajaune (?)*. Oil on canvas, 40.7 x 33.3 cm. Brown wood frame with gilding. Abstract shapes against pale background. Upper left shape articulates a bust of a person outlined in black. 78.29.5. Southampton, NY, 27 Apr 78.

C. S. LEWIS (English, 1753–95). *Flowers with Cherub*, 1784. Oil on canvas, 71 x 61 cm. 78.56.4. Inistioge (Kilkenny), Ireland, 1978.

☆ Anthonie De LORME (Dutch/Flemish, 1610–73). *Interior of St. Lawrence Church in Rotterdam*. Oil on wood, 94.6 x 65.4 cm. Church interior with two men in foreground; one kneeling, the other observing him. 78.213.2. San Francisco, Ca, 24 Dec 78.

☆ Marino MARINI (Italian, b 1901). *Horse and Rider*, 1944. Oil on canvas, approx 122 x 61 cm. Signed and dated ll: "Marino 1944." Horse in profile, outlined in black; bearded male rider with raised arms. 78.212.3. Forest Hills, NY, 19 Oct 78.

☆ Hans MEMLING (German, 1440–94). *Madonna and Child*. Oil on wood, 36 x 21 cm. Enthroned Virgin wearing rose and dark blue robes with a white coif. She is holding Christ Child on her right knee. Three angels are seen on her right, and a town in the background on her left. 78.160. Disappeared in New York, NY, 1973.

Domenico de MICHELINO (Italian, 1417–91). *Virgin and Child*. Tempera on panel, 38 x 55 cm.

78.12.1 Florence, Italy, 16 Apr 78.

Master of S. Miniato Altarpiece (Italian, late 15th c.). *Virgin and Child*. Tempera on panel, 37 x 59 cm. Ref: Bernard Berenson, *Florentine Painters*. London, 1963, p. 145.

78.12.4 Florence, Italy, 27 Apr 78.

- ☆ Samuel F. B. MORSE (American, 1791–1872). *Mrs. Morse and Two Children*. Oil on panel, 35 x 27 cm. Female figure in center turning to left; infant in her arms, small child at lower right.

78.15. New York, NY, 3 Dec 77.

Aert van der NEER. (Dutch, 1603/4–77). *River Scene at Night*. Oil painting, 56.2 x 81.9 cm. Church and houses with trees at water's edge; boats on water and houses on shore; twilight with moon in center.

78.213.3. San Francisco, Ca, 24 Dec 78.

- ☆ Howard NEWMAN (American, 20th c.). *Giulia*, 1977. Bronze, h 21 cm., from an edition of 8. Semi-reclining female form made of smooth abstract shapes. Large fan-shaped head. Right arm rests on a solid base, left knee raised.

78.22.1. New York, NY, 1978.

- ☆ ———. *Keeper of the Key*, 1977. Bronze. No. 1/8. Abstract composition with keyhole form protruding forward.

78.22.3. Chicago, Il, 1978.

- ☆ ———. *Modesty*, 1977. Bronze, h 24 cm. No. 1/8. Abstract seated figure composed of volumetric forms, with phallic shape protruding forward.

78.22.2. New York, NY, 1978.

- ☆ Henri de NOBLIN (Belgian, active in 1840s). *Charles Francis Dana*, 1842. Oil on canvas, 64 x 53 cm. Signed and dated lr. Accession no 195387 verso. Oval portrait of a youth wearing a dark jacket, white waistcoat, bow tie, and a shirt with a wide collar.

78.6.2. Cambridge, Ma, Feb 78.

- ☆ Ammi PHILLIPS (American, 1788–1865). *Portrait of Ann Eling*, 1825–30. Oil on canvas, 86 x 66 cm. Seated 3/4 view. Portrait of an elderly woman turning to proper right. A sheer white bonnet frames her square face, and she wears a criss-crossed white scarf about her neck. Her hands are crossed in her lap. In her right hand, she holds a snuff box with an eagle on it.

78.111.2. New Paltz, NY, Feb 72.

- ☆ ———. *Portrait of Derrick Wynkoop*, 1825–30. Oil on canvas, 86 x 66 cm. Seated three-quarter portrait of an elderly man, turning to proper left. Oval-faced with thin white hair and large dark eyes; wearing a dark coat and a white collar with a knotted kerchief at the neck. In his right hand is a cane with a strap.

78.111.1. New Paltz, NY, Feb 72.

- ☆ Bert PHILLIPS (American, 20th c.). *The Spring Singer*. Oil on canvas, 48 x 64 cm. Signed ll. A man dressed in white Mexican clothes, seated on a white horse before a landscape with a house seen through dense foliage at center right.

78.64. Denver, Co, 1978.



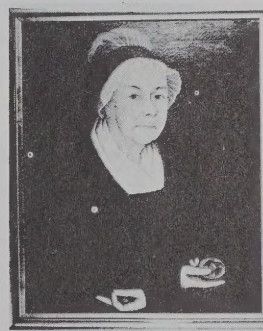
Newman. 78.22.1

Newman. 78.22.3

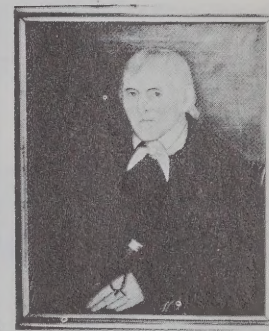
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Noblin. 78.6.2



A. Phillips. 78.111.2



A. Phillips. 78.111.1

B. Phillips. 78.64



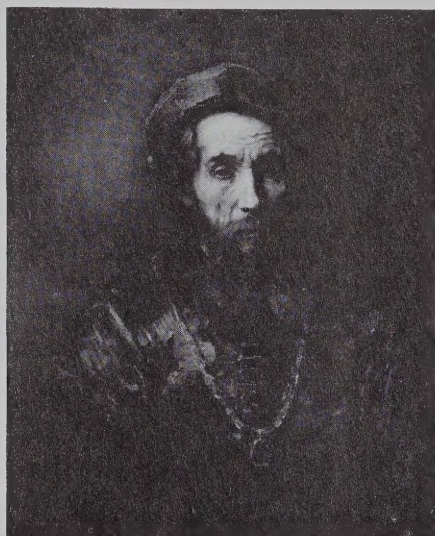


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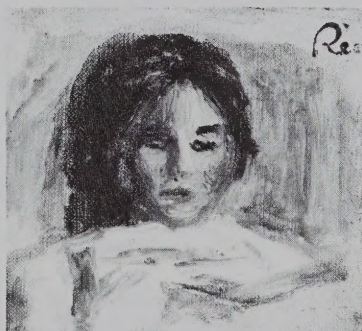


Polland. 78.54

Rembrandt. 78.213.1



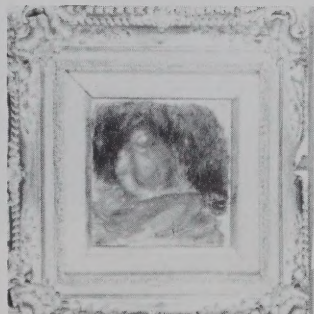
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Renoir, Att. 78.13.2

Renoir. 78.55

Renoir. 78.212.1



☆ Pablo PICASSO (Spanish, 1881–1973). *Abstraction with Table, Letter, and Wine Glass*, 1920. Pastel, 31 x 46 cm. Dated. 78.58. Chicago, Il, Mar 78.

☆ Don POLLAND (American, 20th c). *Drawn Sabres*, 1969. Bronze, 20 x 25 cm. Titled, dated, and signed at lr. No 29/50. Four cavalry figures mounted on horses; three brandish swords, the fourth is a trumpeter. 78.54. Chicago, Il, Sep 77.

RAWBACH (Russian, 20th c). *Black-Haired*. Oil on canvas. Scene of a Russian village with a shoemaker working in the top right-hand section and a montage of a man taking a goat across the road. Signed in Hebrew.

78.29.9. Southampton, NY, 27 Apr 78.

☆ REMBRANDT van Rijn (Dutch, 1606–69). *An Old Man in a Gold Chain (Portrait of a Rabbi)*, 1657. Oil on canvas, 78.5 x 65.5 cm. Signed and dated ll: "Rembrandt f. 1657." Ref: Horst Gerson, *Rembrandt Paintings*, London, 1971, p. 201 (Br 259A). Frontal bust portrait of a bearded man wearing a gold chain around his neck.

78.213.1. San Francisco, Ca, 24 Dec 78.

☆ Frederic REMINGTON (American, 1861–1909). *Bronco Buster*, ca 1890. Bronze, h. 56 cm. Stamped: Roman Bronze Works #N 111. Inscription on base: "Presented to Herbert F. Gunnison — Founder of the Municipal Club — by his fellow members."

78.193.1. Canton, NY, Jun 73.

☆ Att. to Auguste RENOIR (French, 1841–1919). *Head of a Girl*. Oil on canvas, 10 x 11 cm. Initialed ur: "Re." Full face of a young woman with short dark hair, oval face, eyes averted.

78.13.2. New York, NY, Spring/Summer 78.

☆ Auguste RENOIR (French, 1841–1919). *Portrait of Coco*. Oil on canvas, 17.2 x 12.4 cm. Signed lr "Renoir." Artist's infant son depicted with white bonnet. His closed right hand touches his bib. Ref: Luigi Malle. *I Dipinti della Galeria d'arte moderna*, Torino, 1968, pl. 26.

78.55. Turin, Italy, 21 Jul 78.

☆ ———. *Woman in Red*. Oil on canvas, 35.5 x 27.9 cm. Woman seated on the ground reading a book on her lap (?).

78.212.1. Forest Hills, NY, 19 Oct 78.

Larry RIVERS (American, b 1923). *Rainbow Rembrandt*. Colored pencil and acrylic on rice paper, 53 x 66 cm. Framed and unsigned.

78.66.2. New York, NY, 1978.

☆ SANO di Pietro (Ansano di Pietro de Mencio) (Italian, 1406–81). *Virgin and Child*. Tempera on panel, 35 x 71 cm. Ref: R. Van Marle, *Italian Schools of Painting*, The Hague, 1928, v. 9, p. 528. Virgin flanked by saints and angels. She wears a dark cloak, holds Infant with a bird on his left hand.

78.12.3. Florence, Italy, 16 Apr 78.

☆ Martin-Johann SCHMIDT (Kremser Schmidt). (Austrian, 1718–1801). *The Sixth Station of the Cross*. Oil on canvas, 59 x 89 cm. Saint Veronica kneels and hands Jesus a cloth. Roman soldiers in background.

78.84. Krems District, Austria, 31 Jan 78.

- ☆ Chaim SOUTINE (Russian, French School, 1894–1943). *Portrait d'un jeune homme*, 1928. Oil on canvas, 47 x 38 cm. Signed lr: "Soutine." Ref: Monroe Wheeler, *Soutine*, Museum of Modern Art and Cleveland Museum, 1950, p. 98. Full-length frontal view of a man dressed in a dark suit. Wears a bow-tie, hands clasped. Large down-cast eyes.
78.39.3. Lenox, Ma, 30 May 78.

- ☆ ———. *Portrait d'une jeune fille*, 1935. Oil on canvas, 55.9 x 34.3 cm.
78.39.4. Lenox Ma, 30 May 78.

Luther TERRY (American, 19th c). *Child Threading Beads*, 1867. Oil on panel, 41 x 28 cm.
78.112.2. Harvard, Ma, Mar 78.

- ☆ Tibetan, 19th century. *Amitayus* (Buddha of Eternal Light). Gilt bronze with semi-precious stones, some missing, h. 18 cm. Figure wearing jewels and a high crown sits in meditation pose on a lotus throne.
78.34. St. Louis, Mo, 4 May 78.

- ☆ Jacopo Robusti (Il TINTORETTO). (Italian, 1518–94). *The Baptism of Christ*. Oil on canvas, 119.3 x 94 cm. Gold frame. Christ stands in a shallow stream, receiving the Baptism from St. John. A dove hovers overhead, surrounded by a ring of clouds, in a dark sky. A cloak hangs at left.
78.183. Houston, Tx, 19 Jul 78.

- ☆ Tosa School, (Japanese, 18th c). *Lone Heron on a Snow-covered Tree by a Lake*. Painting, colors and gold on paper, 36 x 26.3 cm. Accession no. 1931.742. Gold background. Swirling cloud in lower foreground, lake in middleground, and curving tree trunk with thin snow-covered branches. A single heron stands on the tree trunk.
78.215. Chicago, Il, 17 Dec 78.

Unknown Artist (American?), 19th century. *Young Girl Playing Golf*, 1820. Oil on panel, 13 x 8 cm. Full-length frontal portrait of a girl wearing a long dress with vertical zig-zags, white lace cuffs and jabot, and a plumed hat, holding a golf club, standing in a landscape.
78.35. Far Hills, NJ, 5 May 78.

Maurice UTRILLO (French, 1885–1955). *Maison rouge*, ca 1907. Oil on board, 60 x 73 cm. Signed lr: "Maurice Utrillo, V." Landscape with brown and yellow houses.
78.39.2. Lenox, Ma, 30 May 78.

- ☆ ———. *Mountainous Landscape*. Oil on canvas, 76 x 76 cm. Signed lr "Maurice Utrillo." Village with a steeple at right in a sloping landscape. Snow-covered mountains in the background.
78.212.2. Forest Hills, NY, 19 Oct 78.

- ☆ Willem II van de VELDE (Dutch, 1633–1707). *Harbor Scene*, 1671. Oil on canvas, 24.1 x 33 cm. Monogrammed and dated "WV 1671" on a piece of driftwood at center foreground. Ref: *Illustrated handbook of the California Palace of the Legion of Honor*, San Francisco, 1942, p. 95. Three men in fishing boats at left foreground. Two figures with buckets on the shore at right. Fishing boats with sails raised in centerground.
78.213.4. San Francisco, Ca, 24 Dec 78.



Sano di Pietro. 78.12.3



Schmidt. 78.84



Soutine. 78.39.3



Tibetan. 78.34

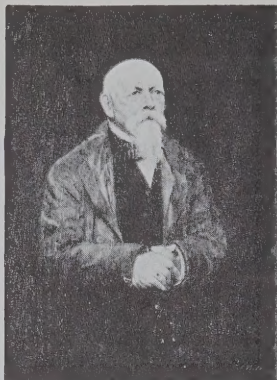
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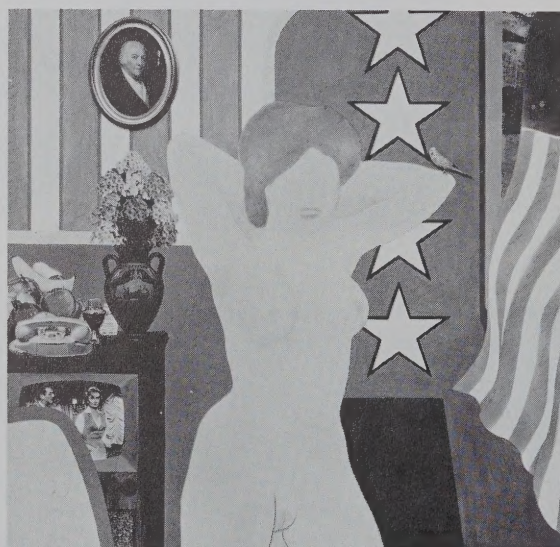
Vivo. 78.195.2



Vivo. 78.195.1



Ward. 78.10
Zuniga. 78.196.1



Wesselman. 78.291

Eugene Joseph VERBOECKHOVEN, Belgian, 1798–1881). *Farm Scene*. Oil on board, 36 x 41 cm. Possibly signed. Black and white cow coming from a barn, sheep and hens in the foreground.

78.63. Mysterious disappearance from Newport, RI, 1978.

- ☆ Jose VILLEGAS (American, 19th c). *Samuel Ward*, 1884. Oil on wood, 33 x 25 cm. Inscribed lr: "Roma" and dated (?). Ref: Lately Thomas, *Sam Ward, King of the Lobby*. Boston, 1965. A bald, elderly gentleman, with a white mustache and goatee, hands folded, wearing a sapphire ring on his right hand.

78.112.1. Harvard, Ma, Mar 78.

- ☆ Tommaso de VIVO (Italian, 1787–1884). *Dogs Hunting Duck*. Oil on wood panel, 30 x 49.5 cm. Signed lr: "De Vivo." Stamp and label verso: CIOGI NAPOLI. Label verso: Frederick Feer's Sons, 874 Broad Street, Newark, No. 1681. Inventory no verso: 62–32. Three dogs: white, semi-spotted, black in swamp marsh chasing a fleeing duck.

78.192.1. Princeton, NJ, 5 Feb 78.

- ☆ ———. *Dogs Hunting Woodcock*. Oil on wooden panel, 29 x 45 cm. Signed lr: "De Vivo." Stamp and label verso as above. Inventory no. verso: 62–31. Three dogs in wooded landscape. White dog holds a woodcock in his mouth; semi-spotted and black observe.

78.195.2. Princeton, NJ, 5 Feb 78.

Maurice VLAMINCK (French, 1876–1958). *Vase of Flowers*, Oil on canvas, 53 x 37 cm. 78.39.5. Lenox, Ma, 30 May 78.

- ☆ John Quincy Adams WARD (American, 19th c). *The Freedman*, 1863. Bronze, black patina, 25 x 19 cm. Edition no. 1/4. A confidential mark distinguishes this from others. Signed and dated on base: "JQA Ward sc 1863." Figure seated on a stump. Head in profile with tight curly hair, beard. Chain around left wrist, segment of chain attached to the stump at right. Muscular body nude except for a loin cloth.

78.10. Milton, Ma, 5–7 May 78.

- ☆ Tom WESSELMAN (American, b 1931). *Great American Nude #34*. Mixed media, 122 x 117 cm. White metal frame. Arms raised behind head, a removable parakeet on left elbow. Background depicts interior wall, stars, stripes, oval portrait, vase with flowers on top of a TV set.

78.291. Southampton, NY, 27 Apr 78.

Dean WOLSTENHOLME (English, 1757–1837). *Woodcock Shooting*. Oil on canvas, 64 x 77 cm. Men with sporting guns and dogs. 78.56.3. Inistioge (Kilkenny), Ireland, 1978.

- ☆ Francisco ZUNIGA (Costa Rican, b 1911). *Mujer con Bata de Pie*. Bronze, h. 60.9 cm. Robust woman wearing a long dress with folds. Hair severely knotted on head, eyes downcast, hands folded across midriff. Bare feet rest on a flat plinth.

78.196.1. La Jolla, Ca, 23 May 78.

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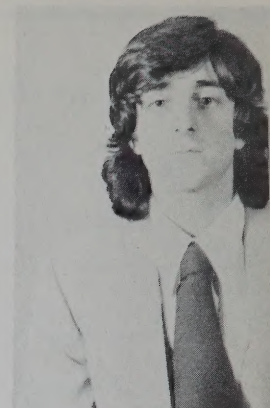
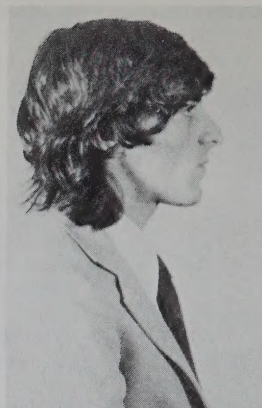
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Fugitive

The FBI has issued a warrant for the arrest of Jeffrey Haywood Shore in connection with the theft of several paintings listed in this Newsletter. Shore is 5'11", weighs 160 lbs, and is 30 years old. He was born in Brooklyn, New York.

Shore is wanted in connection with the theft of works by Giacometti, de Kooning, Leger, and Jawlensky, listed in this issue, and two Modigliani drawings not listed. These works were recovered in Phoenix, Az. and Detroit, Mi. in December 78; they were stolen in Southampton, NY the previous April.



RECOVERIES

Since this newsletter went to press, we have learned of the recovery of the following works:

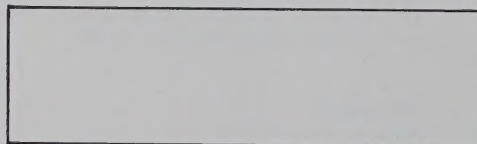
Bamum (Cameroon), *Miniature Face mask*. 78.190. Returned to owner.

Giacometti, *Italian Woman*. 78.29.3. Recovered in Phoenix, Az.

Jawlensky, *Head of an Italian Woman*. 78.29.2. Recovered in Detroit, Mi.

de Kooning, *Woman*. 78.29.4. Recovered in Phoenix, Az.
Leger, *Fondajaune (?)*. 78.29.5. Recovered in Phoenix, Az.

International Foundation for
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